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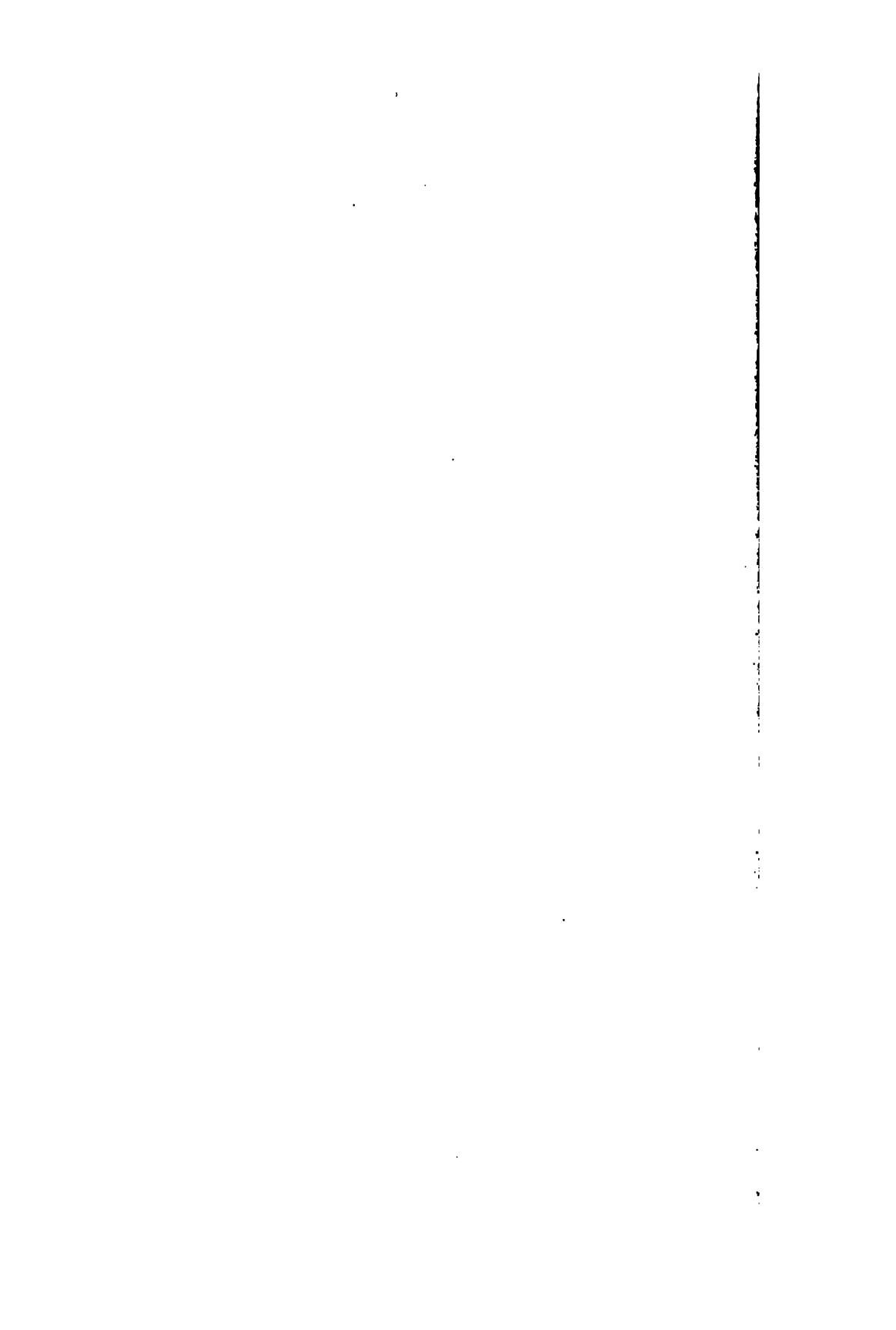
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PROPOSED EMENDATIONS

OF THE

TEXT OF SHAKSPEARE'S PLAYS

LONDON

PRINTED BY SPOTTISWOODE AND CO.

NEW-STREET SQUARE

o

PROPOSED EMENDATIONS

OF THE

TEXT OF SHAKSPEARE'S PLAYS

WITH CONFIRMATORY AND
ILLUSTRATIVE PASSAGES FROM THE POET'S WORKS AND THOSE
OF HIS CONTEMPORARIES

BY

SWYNFEN JERVIS

LONDON
LONGMAN, GREEN, LONGMAN, AND ROBERTS
1860

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P R E F A C E.

It is a fact too notorious to be disputed that the first edition of Shakspeare's Plays, the Folio of 1623, is disfigured throughout, whatever may have been the cause, by the grossest and most perplexing errors. Much has since been done no doubt to rectify and improve the text, but numerous passages, it is equally certain, remain, even in the best modern editions, in all their original obscurity. The emendations to be found in the following pages are for the most part, I believe, new, referring exclusively to difficult and doubtful passages which former editors and commentators have either left untouched, or have touched without improving. Whether I have been more or less successful than my predecessors, time will show, but if only a very small number of the new readings here proposed are thought worthy of acceptance, I shall consider my self-imposed labours amply rewarded.

There is an evident tendency in many of the great poet's admirers to undervalue and decry all attempts of this kind, to look upon all further change as unnecessary, and every new emendation, however reasonable, "flat burglary as ever was committed." What! say these critical Dogberrys, do you pretend to know what Shakspeare wrote better than those who had the original manuscripts before their eyes? We pretend

to no such superior wisdom. We merely doubt whether the printers of the first Folio had the originals before them at all. In several instances it is most certain they had not. We know, from internal evidence, that "Romeo and Juliet," "A Midsummer Night's Dream," and "Much Ado about Nothing," were not printed from the original manuscripts, but were copied, errors and all, from the Quarto Editions of those plays.

It is certainly possible that the plays which appeared in print for the first time in the Folio of 1623, may have been printed from the author's manuscripts, but, judging from the state in which those plays appear in that edition, it is, to say the least, highly improbable. The probability is that the original manuscripts had perished before the year 1623, and that the printers of the first Folio had no better guides to follow than the Prompter's Books, or other copies equally fallible. The allusion to the hand-writing of Shakspeare, in the Preface to that Edition, goes for nothing, or but little, as we are not sure who wrote it. It evidently does not apply to three of the plays, and it may be equally inapplicable to all. How many it does apply to, we have now no means of knowing.

SWYNFEN JERVIS.

October 1860.

PROPOSED EMENDATIONS
OF THE
TEXT OF SHAKSPEARE'S PLAYS.

THE TEMPEST.

VOL. I.

ACT IV.

Page

- 49.* Thy banks with pionèd and *twilled* brims. *Scene 1.*
Read Thy banks with pionèd and *willow'd* brims.

ACT V.

58. *Wher* thou beest he *or no*, *Scene 1.*
Or some enchanted trifle to abuse me.

Read *Whether* thou beest he,
Or some enchanted trifle to abuse me.

“Whether this be
Or be not, I'll not swear.”—*Tempest*, Act v. Sc. 1.

MEASURE FOR MEASURE.

ACT III.

299. How may *likeness*, *made* in crimes,
Making practice on the times.

Read How may *weakness wade* in crimes,
Making practice on the times!

* The figures in the margin refer to the pages of Dyce's edition of the “Works of Shakspeare,” 6 vols. 8vo. 1857, which has been made the groundwork generally of these emendations.

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“ Else let my brother die,
If, not a fedary, but only he,
Owe and succeed thy weakness.”
Measure for Measure, Act II. Sc. 4.

ACT IV.

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302. Our corn's to reap, for *yet* our tilth's to sow. *Scene 1.*

Read For that our tilth's to sow.

307. Shave the head, and tie the beard. *Scene 2.*

Read Shave the head, and *trim* the beard.

“ Clip and trim those tender strings like a beard.”—*Brown.*

ACT V.

318. To make the truth appear where it seems hid,
And *hide* the false seems true. *Scene 1.*

Read And *chide* the false seems true.

“ Do you not come your tardy son to chide ? ”

Hamlet, Act III. Sc. 4.

“ But I'll not chide thee.”—*King Lear*, Act II. Sc. 4.

“ Most mischievous, foul sin, in chiding sin.”

As you Like it, Act II. Sc. 7.

318. One Lucio
As then the messenger.

Read Was then the messenger.

THE COMEDY OF ERRORS.

ACT I.

356. Our *helpful* ship was splitted in the midst. *Scene 1.*

Read Our *hopeful* ship was splitted in the midst.

“ She is the hopeful lady of my earth.”

Romeo and Juliet, Act I. Sc. 2.

VOL. I.

“The mother to a hopeful prince.”

Winter's Tale, Act III. Sc. 2.

“His hopeful son's, his babe's, betrays to slander.”

Winter's Tale, Act II. Sc. 3.

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357.

To seek thy *help* by beneficial help.

Scene 1.

Read To seek thy *weal* by beneficial help.

“Which for our good we do no further ask,
Than whereupon our weal, on you depending,
Counts it your weal he have his liberty.”

King John, Act IV. Sc. 2.

“But much more

That spirit upon whose weal depend and rest
The lives of many.”—*Hamlet*, Act III. Sc. 3.

“But I, who see the poise that weigheth down
Thy weal, my wish, and all the willing means,
Wherewith thy fortune and thy fame should mount.”

The Troublesome Reign of King John, Pt. I. 1591.

358.

Soon at five o'clock,

Scene 2.

Please you, I'll meet with you upon the mart.

Read Soon as five o'clock.

ACT IV.

385.

The man, sir, that when gentlemen are tired
gives them a *fob*, and 'rests them.

Scene 3.

Read Gives them a *bob*, and 'rests them.

“He that a fool doth very wisely hit
Doth very foolishly, although he smart,
Not to seem senseless of the bob.”

As you Like it, Act II. Sc. 7.

MUCH ADO ABOUT NOTHING.

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Act III.

Page

33.

No, not to be so odd, and from all fashions,
As Beatrice is, cannot be commendable.

Scene 1.

Read No; nor to be so odd, and from all fashions,
As Beatrice is, cannot be commendable.

ACT IV.

Page

57. Let them be in the *hands*. Scene 2.

Read Let them be in the *bands*.

"But release me from my bands
With the help of your good hands."

Epilogue to the Tempest.

"Here's eight that must take hands
To join in Hymen's bands."

As you Like it, Act v. Sc. 4.

"Since love our hearts, and Hymen did our hands,
Unite commutual in most sacred bands."

Hamlet, Act III. Sc. 2.

LOVE'S LABOUR'S LOST.

ACT IV.

113. Like a jewel in the ear of *cælo*, the sky. Scene 2.

Read In the ear of *cælum*, the sky.

120. *Stoop*, I say. Scene 3.

Read Stoops, I say.

121. Come, sir, *you* blush : as his your case is such.

Read Come, sir, *your* blush.

"O shame, where is thy blush ?"—*Hamlet*, Act III. Sc. 4.

122. Faith infringèd, which such zeal did swear.

Read Of faith infringèd which such zeal did swear.

123. That you three fools lack'd *me* fool to make up
the mess.

Read That you three fools lack'd *one* fool.

127. For wisdom's sake, a word that all men love ;
Or for love's sake, a word that *loves* all men.

Read Or for love's sake, a word that *moves* all men.

"A prone and speechless dialect,
Such as moves men."—*Measure for Measure*, Act I. Sc. 2.

A MIDSUMMER NIGHT'S DREAM.

VOL. II.

ACT I.

Page

178. This man hath bewitch'd the bosom of my child.

Read This man hath witch'd the bosom of my child.

Scene 1.

"And witch sweet ladies with my words and looks."

Henry VI., Pt. 3rd, Act III. Sc. 2.

THE MERCHANT OF VENICE.

ACT IV.

308. Whether Bassanio had not once a *love.* Scene 1. 9*Read* Had not once a *lover.*

"How dear a lover of my lord your husband."

Merchant of Venice, Act III. Sc. 4.

"I tell thee, fellow, thy general is my lover."

Coriolanus, Act v. Sc. 2.

"Farewell, my lord, I as your lover speak."

Troilus and Cressida, Act III. Sc. 3.

AS YOU LIKE IT.

ACT II.

361. Doth it not flow as hugely as the sea, Scene 7.
Till that *the weary* very means do ebb?*Read* Till that *their very* very means do ebb?

"Afore me, 'tis so very very late."

Romeo and Juliet, Act III. Sc. 4.

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ACT III.

Page

380. Bring us to this sight, and you shall say. *Scene 4.**Read* Bring us to *see* this sight.

“To see this sight, it irks my very soul.”

*Henry VI., Pt. 3rd, Act II. Sc. 2.*380. Lean upon a rush. *Scene 5.**Read* Lean *thee* upon a rush.

ACT V.

401. I sometimes do believe, and sometimes do not;
As those *that fear* they hope, and know they fear.*Scene 4.**Read* As those *fear that* they hope, and know they fear.“I swear I am not that I play.”—*Twelfth Night, Act I. Sc. 5.*

THE TAMING OF THE SHREW.

ACT IV.

487. Have *to* my widow! *Scene 5.**Read* Have *at* my widow!

“Have at you for a bitter jest or two!”

Taming of the Shrew, Act v. Sc. 2.

ALL'S WELL THAT ENDS WELL.

ACT II.

531. The greatest *grace* lending grace. *Scene 1.**Read* The Greatest lending grace.531. *Ne* worse of worst extended,

With vilest torture let my life be ended.

Read Nay, worse of worst extended.

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ACT III.

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550.

Fly with false aim : move the *still-peering* air,
 That sings with piercing. Scene 2.

Read Move the *still-reeking* air.

“And is it I
 That drive thee from the sportive court, where thou
 Wast shot at with fair eyes, to be the mark
 Of smoky muskets ?”—*Alls Well that Ends Well*, Act III. Sc. 2.

ACT V.

580.

Good Monsieur *Lavatch*.*Scene 2.*

Read Good Monsieur *Lapatch*.

584.

The last that e'er *I* took her leave at court,*Scene 4.*

Read The last leave that *I* took of her at court.

THE WINTER'S TALE.

VOL. III.

ACT II.

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100

There may be in the cup Scene 1.
 A spider steep'd, and one may *drink, depart*,
 And yet partake no venom.

Read And one may *drain it deep*.

“And as he drains his draughts of Rhenish down.”

Hamlet, Act I. Sc. 4.

ACT III.

119.

Hast thou read *truth* ?*Scene 2.*

Read Hast thou read *true* ?

ACT IV.

151.

For I do fear eyes *over*, to shipboard
 Get undescried.

Scene 3.

Read For I do fear eyes *overt*.

“To vouch this, is no proof,
 Without more wider and more overt test
 Than these thin habits and poor likelihoods.”

Othello, Act I. Sc. 3.

KING JOHN.

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ACT II.

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194.

England was Geffrey's right, Scene 1.
 And this is Geffrey's: in the name of God.

Read And this is Geffrey's son.

"I, in the right of Arthur, Geffrey's son."
Troublesome Reign of King John, Part i. 1591.

198. But if you fondly pass our proffer'd offer.

Read Our proper offer.

"Thrown out his angle for my proper life."
Hamlet, Act v. Sc. 2.

"Yea, though our proper son
 Stood in your action."—*Othello*, Act i. Sc. 3.

"Thus your own proper wisdom
 Brings in the champion honour on my part,
 Against your vain assault."

All's Well that Ends Well, Act iv. Sc. 2.

203. And she again wants nothing, to name want,
 If want it be not, that she is not he. Scene 1.

Read If want it be, but that she is not he.

ACT V.

244. I must withdraw and weep Scene 2.
 Upon the spot of this enforcèd cause.

Read Upon the spite of this enforcèd cause.

"This is the deadly spite that angers me."
Henry IV, Part I. Act III. Sc. 1.

"O spite! too old to be engag'd to young."

Midsummer Night's Dream, Act i. Sc. 1.

RICHARD THE SECOND.

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ACT I.

Page

283. And with thy blessings steel my lance's point,
That it may enter Mowbray's *waxen* coat. *Scene 3.*

Read That it may enter Mowbray's *woven* coat.

"In woven maile all arm'd warily."

SPENSER'S *Fairy Queen*, Book I. Canto v. Stanza 4.

ACT II.

293. For young hot colts being *rag'd* do rage the more.

Read Being *chaf'd* do rage the more. *Scene 1.*

"And Warwick rages like a chafed bull."

HENRY VI. Part III. Act II. Sc. 5.

ACT III.

315. Some haunted by the ghosts they have depos'd.

Read Some haunted by *their* ghosts they have depos'd.

Scene 2.

HENRY THE FOURTH.

PART I.

ACT II.

392. Didst thou never see Titan kiss a dish
of butter? pitiful-hearted Titan, that
melted at the sweet tale of the sun?

Read Didst thou never see Titan, pitiful-
hearted Titan, kiss a dish of butter, that
melted at the sweet tale of the sun?

PART II.

ACT III.

- 503 Here is *two* more called than your number.

Read Here is *one* more called than your number.

Scene 2.

ACT IV.

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519. And learning, a mere hoard of gold *Scene 3.*
kept by a devil, till sack *commences* it,
and sets it in act and use.

Read Till sack *conjures* it, and sets it in act
and use.

“I wish to God some scholar would conjure her.”

Much Ado about Nothing, Act II. Sc. 1.

“I am not Barbason; you cannot conjure me.”

Henry V., Act II. Sc. 1.

“I'll learn to conjure and raise devils.”

Troilus and Cressida, Act II. Sc. 8.

ACT V.

536. And in your power *soft-silencing* your son.

Read And in your power *so silencing* your son.

Scene 2.

HENRY THE FIFTH.

ACT I.

566. Yet that is but a *crush'd* necessity. *Scene 2.*

Read Yet that is but a *craz'd* necessity.

“Relent, sweet Hermia: and, Lysander, yield
Thy crazèd title to my certain right.”

Midsummer Night's Dream, Act I. Sc. 1.

ACT IV.

622. The French might have a good prey of *Scene 4.*
us, if *he* knew of it.

Read If *they* knew of it.

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ACT V.

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639.

With better heed Scene 2.

To re-survey them, we will suddenly
Pass our *accept* and peremptory answer.*Read* Pass our *exact* and peremptory answer.“O royal knavery! an exact command.”—*Hamlet*, Act v. Sc. 2.“And in the most exact regard support
The worship of their name.”—*King Lear*, Act i. Sc. 4.

HENRY THE SIXTH.

PART II.

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Act II.

Page

109. And then we may deliver our supplications in the
quill. Scene 3.*Read* Deliver our supplications in the *quile*.That is, in due rank and order, like quilles in a hay-field.
Quile is a provincial word for a heap.

Act IV.

158. Against the senseless winds *shall* grin in vain.*Read* Shalt grin in vain. Scene 1.

PART III.

Act I.

217. That trembles under his devouring *paws*. Scene 3.*Read* That trembles under his devouring *jaws*.

Act II.

242. A deadly groan, like life and *death's* departing.

Scene 6.

Read Like life and *breath's* departing.

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257.

ACT III.

*And now, to soothe your forgery and his.**Scene 3.**Read And now to smooth your forgery and his.**"To smooth his fault I should have been more mild."**Richard II., Act I. Sc. 2.*

RICHARD THE THIRD.

ACT IV.

387. Nay, then indeed she cannot choose but *hate thee*.*Scene 4.**Read Nay, then indeed she cannot choose but *take thee*.*

HENRY THE EIGHTH.

ACT I.

432. A gift that heaven *gives for him*, which buys
A place next to the king. *Scene 1.**Read A gift that heaven *gives*; *for him* which buys.*

ACT II.

469. *Spake* one the least word that might *Scene 4.*
Be to the prejudice of her present state.*Read Spoke* one the least word.

ACT III.

489. There is, betwixt that smile *we* would aspire to.*Read He* would aspire to. *Scene 2.*

TROILUS AND CRESSIDA.

VOL. IV.

ACT I.

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550.

And flies *fled* under shade.*Scene 3.**Read* And flies *flee* under shade.

ACT IV.

605. Let me be privileg'd by my place and message,
To be a speaker free; when I am hence, *Scene 5.*
I'll answer to my *lust*.

Read When I am hence,
I'll answer to my *lure*.“O, for a falconer's voice
To lure this tassel-gentle back again!”*Romeo and Juliet*, Act II. Sc. 2.“My falcon now is sharp, and passing empty;
And, till she stoop, she must not be full-gorg'd,
For then she never looks upon her lure.”*Taming of the Shrew*, Act IV. Sc. 1.

ACT V.

624. For we would give much, to use violent *thefts*,
And rob in the behalf of charity. *Scene 3.*

Read To use violent *threats*.

CORIOLANUS.

ACT I.

668. At a crack'd *drachm*. *Scene 5.*

Read At a crack'd *drachma*.

“To every several man, seventy-five drachmas.”

Julius Caesar, Act III. Sc. 2.

“And drop my blood for drachmas.”

Julius Caesar, Act IV. Sc. 3.

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677.

Embarquements all of fury.*Read Imbarments* all of fury.

“Only her poverie was the maine imbarment of her marriage.”

Tr. of Boccace, 1620.

ACT III.

701.

If he have power, *Scene 1.*Then vail your ignorance ; if none, *awake*
Your dangerous lenity.*Read If none, abate*

Your dangerous lenity.

“Haply my presence

May well abate the over-merry spleen

Which otherwise would grow into extremes.”

Induction to the Taming of the Shrew, Sc. 1.

711.

But with such words, that are but rooted in *Scene 2.*Your tongue, *though* but bastards, and syllables
Of no allowance to your bosom’s truth.*Read Naught but bastards, and syllables*

Of no allowance to your bosom’s truth.

“In one that promis’d naught
But beggary and poor looks.”—*Cymbeline, Act v. Sc. 5.*

“He’s but a mad lord, and naught but humour sways him.”

Timon of Athens, Act III. Sc. 6.

ACT V.

741.

What he would do *Scene 1.*

He sent in writing after me ; what he would not.

Read What he would do,

What he would not, he sent in writing after me ;

742.

For I have ever *verified* my friends,*Read For I have ever certified my friends,*

“Besides, Antonio certified the duke

They were not with Bassanio in his ship.”

Merchant of Venice, Act II. Sc. 7.

“Then certifies your lordship, that this night.”

Richard III. Act III. Sc. 2.

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743. I have been blown out of *your* gates with sighs.*Read Out of our gates with sighs.* Scene 2.

755. Subscrib'd by the consuls and patricians. Scene 6.

Read Subscribed by the consuls and patricians.

TIMON OF ATHENS.

VOL. V.

ACT I.

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204. But flies an eagle flight, bold and forth on, Scene 1.

Leaving no *tract* behind.*Read Leaving no track behind.*

“To dim his glory, and to stain the track
Of his bright passage to the occident.”

Richard II. Act III. Sc. 3.

“And by the bright track of his fiery car
Gives token of a goodly day to-morrow.”

Richard III. Act v. Sc. 3.

ACT II.

225

When every room Scene 2.

Hath blaz'd with lights, and bray'd with minstrelsy,
I have retired me to a *wasteful* cock,
And set mine eyes at flow.

Read I have retir'd me to a wakeful couch.

JULIUS CÆSAR.

ACT I.

305.

Let not men say, Scene 3.

These *are* their *reasons*, they are natural.*Read These have their seasons*, they are natural.

“Your loop'd and window'd raggedness defend you
From seasons such as these.”—*King Lear*, Act. III. Sc. 4.

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305.

You look pale and gaze,
And put on fear, and *cast* yourself in wonder.

Read And *case* yourself in wonder.

"For my part I am so attired in wonder."

Much Ado about Nothing, Act iv. Sc. 1.

ACT III.

332. A curse shall light upon the *limbs* of men. *Scene 1.*

Read Upon the *minds* of men.

"But, woe the while! our fathers' minds are dead."

Julius Cæsar, Act i. Sc. 3.

MACBETH.

ACT III.

410. Not i' the *worst* rank of manhood, say it. *Scene 1.*

Read Not i' the *worser* rank of manhood, say it.

"Let not my *worser* spirit tempt me again
To die before you please."—*King Lear*, Act iv. Sc. 6.

"These weeds are memories of those *worser* hours."

King Lear, Act iv. Sc. 7.

"O, throw away the *worser* part of it."—*Hamlet*, Act iii. Sc. 1.

ACT V.

443. For where there is advantage to be *given*. *Scene 4.*

Read For where there is advantage to be *ta'en*.

"You should have *ta'en* the advantage of his choler."

Coriolanus, Act ii. Sc. 3.

"To take advantage of the absent time."

Richard II. Act ii. Sc. 3.

HAMLET.

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ACT I.

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487.

The dram of *eale*

Scene 4.

Doth all the noble substance of a doubt,
To his own scandal.*Read* The dram of *evil*Doth all the noble substance of *outdo*,
To his own scandal.“He hath in this action outdone his former
deeds doubly.”—*Coriolanus*, Act II. Sc. 1.“So heavenly love shall outdo hellish hate.”—*Paradise Lost*.“Wherein the graver had a strife
With Nature, to outdo the life.”—*Ben Jonson*.

KING LEAR.

ACT II.

646. You heavens give me patience, *that* patience I need!

Scene 3. 4

Read You heavens, give me patience, patience I need! +

ACT III.

660. And here's another, whose warp'd looks proclaim
What *store* her heart is made of.

Scene 6.

Read What *stuff* her heart is made of.

“So fair an outward, and such stuff within.”

Cymbeline, Act I. Sc. 1664. All *cruels* else subscrib'd.

Scene 7.

Read All *quarrels* else subscrib'd.

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ACT IV.

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666. Our *means* secure us, and our mere defects *Scene 1.*
Prove our commodities.

Read Our *harms* secure us.

“But let this kiss
Repair those violent harms that my two sisters
Have in thy reverence made.”—*King Lear*, Act. iv. Sc. 7.

“Which bars a thousand harms, and lengthens life.”
Induction to the Taming of the Shrew, Sc. 2.

“Let me still take away the harms I fear.”
King Lear, Act i. Sc. 4.

“But none can cure their harms by wailing them.”
Richard II. Act III. Sc. 3.

677. Ten masts at *each* make not the altitude *Scene 6.*
Which thou hast perpendicularly fell.

Read Ten masts at *length* make not the altitude—

“My forward shall be drawn out all in length.”
Richard III. Act v. Sc. 3.

ACT V.

696. That we the pain of death would hourly *dye* *Scene 3.*
Rather than die at once.

Read That we the pain of death would hourly *fly*,
Rather than die at once.

“Repair thou to me with as much haste as thou
wouldst fly death.”—*Hamlet*, Act iv. Sc. 6.

“I fly not death, to fly his deadly doom.”
Two Gentlemen of Verona, Act iii. Sc. 1.



OTHELLO.

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ACT II.

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27.And in the essential vesture of creation Scene 1.
Doth tire the *ingeniver*.*Read* Doth tire the *imaginer*.“And still he did it, by first telling the *imaginer*,
and after bidding the *actor* think.”*Bacon's Natural History.*

ANTONY AND CLEOPATRA.

ACT II.

148. O, that his fault should make a knave of thee,
That *art* not what thou 'rt sure of. Scene 5.*Read* That *wot* not what thou 'rt sure of.

“Than those that walk, and wot not what they are.”

Love's Labour's Lost, Act i. Sc. 1.

“Anon, I wot not by what strong escape.”

Comedy of Errors, Act v. Sc. 1.

“We English warriors wot not what it means.”

Henry VI. Pt. 1st, Act iv. Sc. 7.

“Wot you what, my lord?

To-day the lords you talk of are beheaded.”

Richard III. Act III. Sc. 2.

“And wot you what I found there?”

Henry VIII. Act III. Sc. 2.

CYMBELINE.

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ACT I.

246.
^{age}

His father

Scene 1.

Was call'd Sicilius, who did *join* his honour,
Against the Romans, with Cassibelan.

Read Who did *gain* his honour.

"So you grow stronger, I more honour gain."

Henry VIII. Act v. Sc. 2.

49. You gentle gods, give me but this I have,
And sear up my embracements from a next
With *bonds* of death !

Read With *brands* of death !

"These petty brands
That calumny doth use :—O, I am out,
That mercy does ;—for calumny will sear
Virtue itself."—*Winter's Tale*, Act II. Sc. 1.

"Searing my inwards with a brand of hate."

The Troublesome Reign of King John, Pt. 1st, 1591.

Act II.

281. Let's follow him, and *pervert* the present wrath
He hath against himself. Scene 4.

Read Let's follow him, and *divert* the present wrath.

"I could have well diverted her intents."

All's Well that Ends Well, Act III. Sc. 4.

"Infect the sound pine, and divert his grain."

Troilus and Cressida, Act I. Sc. 3.

Act III.

286. As you, O the dearest of creatures, would *even*
renew me with your eyes. Scene 2.

Read An you, O the dearest of creatures, would *unon*
renew me with your eyes.

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287.

This service is not service, so being done, Scene 3.
But being so allow'd.

Read That service is not service, so being done,
But being so allow'd.

296. Madam, all joy befall your grace and you!

Scene 5.

Read Madam, all joy befall your grace, and you, sir!

“A bastard to King Richard's self,
Son to your grace, and brother to your majesty.”

The Troublesome Reign of King John, 1591.

[In the above passage, the words “your grace” refer to Queen Elinor, the mother of King John.]

ACT V.

334. O'ercome you with her show; *and in time,*
When she had fitted you with her craft, to work
Her son into the adoption of the crown. *Scene 5.*

Read And so in time.

THE END.

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